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NOVEMBER, 1901

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IN THIS NUMBER.

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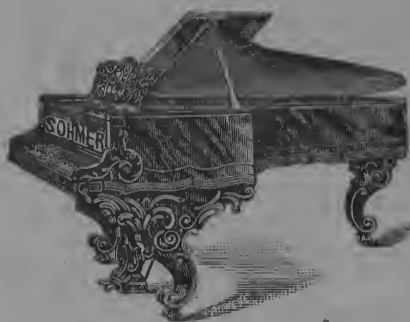
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JAN KUBELIK, the young Bohemian violinist, who is to play in this country this season, was born in 1880. Stringed instruments are a national institution in connection with the dance or folk-song. He began his studies at an early age, and when twelve years old was admitted to the celebrated Prague Conservatory. His principal teacher was Sevcik. He made a great success in England the last season.

THE noted baths at Salsomaggiore have become quite popular with singers, owing to the fact that Jean de Reszke sojourns there when he desires a throat tonic. The place, however, was not discovered by the great Polish tenor, as it has been famous since Tamagno sojourned there a few years ago. The air in the inhalation rooms is impregnated with brine, ozone and iodine, which are supposed to make a singer's throat so strong that

indispositions become impossible. The "cure" takes about three weeks, after which M. de Reszke and his wife visited their Polish home.

THE Moody-Manners Opera Company, of London, offer a prize of \$1250, and ten per cent of net profits made by the company, for an original opera, the offer open to anyone. M. Colonne, Sig. Mancinelli and Herr Pohse will be the judges. Application may be made to Mr. C. Manners, 44 Berwick Street, Oxford Street, W., London.

GERMANS are credited with the idea of relieving the tedium of ocean voyages by giving theatrical and operatic performances on ship-board, and on one of the German lines the experiment is to be tried with French, English and German performers. The price of seats has been fixed at six francs, which

Americans consider cheap. It is said engagements have been made with several clever players. The bill will have to be changed nightly, as there will be practically the same audience; but the steamship will make the "runs," and the shortest season will be considered the most successful.

SIR ARTHUR SULLIVAN is to have a monument in St. Paul's Cathedral, in spite of the objections from some of his friends, who knew his feelings on this subject, and urged that the money to be subscribed for this purpose should be used to build an orphanage for the children of musicians. Sir Arthur was much interested in this project, and had intended during his lifetime to start some movement looking to the establishment of such an institution.

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MUSIC KUNKEL'S REVIEW

November, 1901.

KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 24—No. 11

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THOMAS M. HYLAND, . . . EDITOR

NOVEMBER, 1901.

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"A WELSH RAREBIT."

"A Welsh Rarebit," an opera, the book of which is by Hiram W. Hayes and the music by Charles Kunkel, was presented for the first time at the Imperial Theatre, by the "Wilbur Opera Co.," during the week beginning October 13.

Despite the apparent shortcomings, such as a meagre orchestra and a poorly and hurriedly rehearsed company, the opera scored a splendid success. Mr. Kunkel proved himself perfectly at home in his treatment of the opera, and has given it a musical setting fully meeting the high expectations of his musical brethren, and abounding in melodies that will make a hit wherever sung. Fertility of invention and truth to the spirit of the text characterize Mr. Kunkel's work. Among the captivating numbers that will find their way to the repertoires of concert singers were "Farewell to Erin," sung by Mr. Vaughn; "O Blest was Mother Eve," sung by Miss Nevin; "Welcome," sung by Miss Burnham; "Love is Timid," duet, sung by Miss Richardson and Mr. Carter; and "He's an Honest Son of Toil," trio, sung by Maurice Whish, Hattie Richardson and Della Niven. The "Song of the Katydid," sung by the three Gardner children, was a great success.

The theme of the story is the antiquity of the O'Brien family, which must be established so that Patrick, one of its scions, may marry Lady Kitty Bradford, member of the aristocracy of England. The opera opens with a prelude in which this is explained. The mother of Kitty agrees to the marriage if she is convinced that the O'Briens have been long enough on earth.

A hypnotist undertakes to perform the task, and he puts the Bradford family and all its retainers under a spell. Under the enchanter's direction, they are carried back to the time of

Cormac's reign over Limerick. The Welsh are about to capture Cormac and his castle and court. All his nobles except O'Brien, Patrick's ancestor, have deserted him. O'Brien denounces the plan to surrender to the Welshman. At this instant the King's cook appears and tells his majesty to send a "doped" Welsh rarebit to the besiegers. This is done; the besiegers eat, and soon fall into a heavy sleep. They are scalded to death while they slumber, and Cormac proclaims himself victor.

The cook who made the rarebit is given a dukedom, and all the scullery maids and scullions are elevated to the peerage. The nobles and ladies who deserted are reduced to scullions and scullery maids.

O'Brien, however, retains his patent.

Thus the antiquity of the family is established, and, incidentally, much fun is developed from the conduct of the servants as nobility and the nobility as servants.

The vision of the reign of Cormac closes with the queen departing for the kitchen to get the breakfast the nobles can't prepare, while the scullions and scullery maids clamor for their old jobs. The postlude shows that Kitty's family is satisfied with the demonstration, and agrees to her marriage to Patrick.

CHORAL SYMPHONY SOCIETY.

The Choral Symphony announces ten concerts for the coming season, embracing four choral concerts, three symphony concerts, two artist concerts, and one popular concert. The first concert will take place Nov. 28th, and will present Verdi's Requiem, the soloists being Mrs. M. Hissem DeMoss, soprano, Miss Jessie Ringen, contralto, Mortimer Howard, tenor, and Whitney Tew, basso. Among the principals who will be heard during the season are Campanari, baritone, Marie Kunkel Zimmerman, soprano, Isabella Bouton, contralto, Ellison Van Hoose, tenor, Gwilym Miles, baritone, Fritz Kreisler, violinist, Julian Walker, basso, George Riddle, dramatic reader, Jean Gerardy, 'cellist, and Augusta Cottlow.

A RICH citizen of Moscow, named Morozof, has given to that city one million rubles for the construction of a great theatre, where the admissions must be so nominal that the poorest classes may attend the performances.

THE WORLD'S FAIR SITE.

Forest Park contains nearly 1400 acres of land. The western half of it, with as much contiguous land as may be necessary, will constitute the site of the Fair. The reasons which led to the selection were so conclusive that Directors, Commissioners and the public, with striking unanimity, approved the choice. The portion of the park to be used is a little larger than the entire site occupied at Chicago. But the plans at St. Louis contemplate the use of enough surrounding territory to make about 1,000 acres, nearly in the form of a square.

Every street car line in the city carries passengers to Forest Park for a single fare. When the Executive Committee called for information on transportation facilities, it was found that over 100,000 people could be delivered and taken from the site in an hour.

Steam railroads from the West and South, with one or two exceptions, will reach the site by short spurs.

Just west of the park the new buildings of Washington University are nearing completion, forming a great institution for higher education. In natural association with the University, will be the permanent buildings erected for the World's Fair.

Forest Park site is well wooded. It is diversified in altitude, ranging from 75 to 100 feet above the river level.

The architects and landscape engineers propose to preserve, as far as possible, the natural beauties of the site. Elevations will be utilized for architectural effect. The groves will be left standing among the buildings. An entirely different plan from that adopted for other expositions is to be applied for the St. Louis World's Fair. Heretofore, expositions have been laid out upon levels. The grouping of the larger buildings about a Court of Honor has been the prevailing conception of grand effects. At St. Louis, the diversity of the site permitted an entirely different arrangement. Elsewhere, World's Fair sites have been the results of much grading and dredging. Forest Park offered opportunities in its knolls and elevations. The architects and engineers were quick to see that nature had prepared a site for them.

THE Conservatory of Dresden, during the last school-year, had 1286 pupils, 46 coming from the United States. There were eight female to every five male pupils.

IN the death of Kate G. Broaddus, which occurred on the 20th ult. at the St. Louis Mulanphy Hospital, St. Louis loses one of its most brilliant vocal lights. Mrs. Broaddus was esteemed as well for her admirable qualities of heart and mind as for her high attainments as a vocal teacher, and the heartfelt sorrow of a host of friends proves how much she was beloved. Mrs. Broaddus was a sister of Miss Mahan, the well-known organist and teacher.

THE Henneman Ladies' Quartette proved one of the delightful attractions of the St. Louis Exposition, and won deserved praise for its splendid work.

MME. SEMBRICH will start on the provincial trip of the Grau Opera Co., and will sing the part of *Elsa* in "Lohengrin" and *Marguerite* in "Faust" in Canada and other places. She is also studying the part of *Ulana* in Mr. Paderewski's opera of "Manru," which she heard in Dresden. She thinks it a work replete with interest, and consented to undertake the role of the heroine at the solicitation of Mr. Paderewski and Mr. Grau. Mme. Sembrich confirmed the report that the composer will come to New York to witness the production of his opera and take a hand in its musical preparation.

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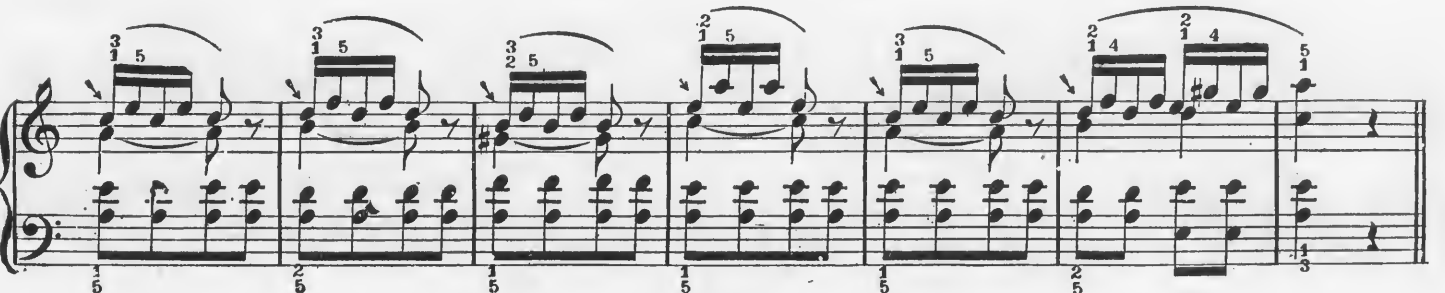
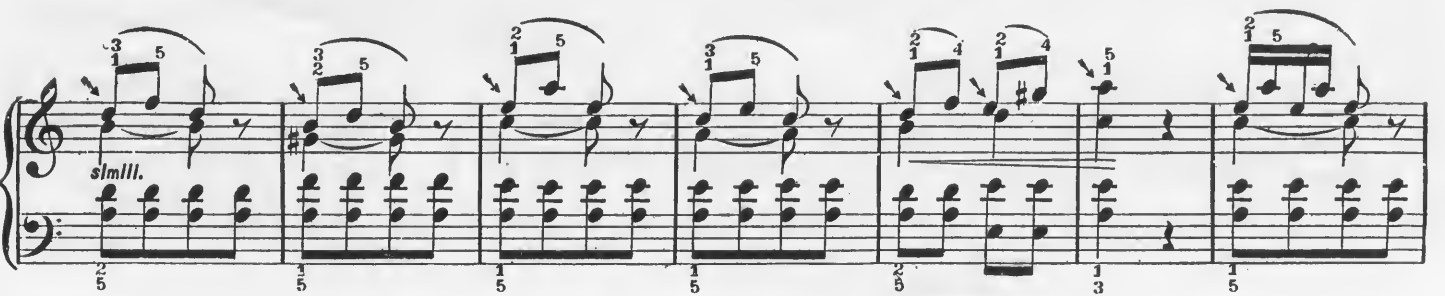
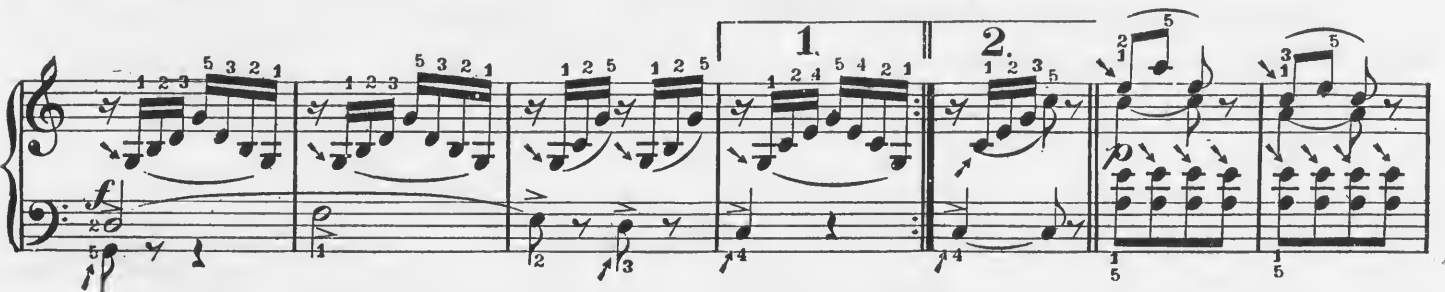
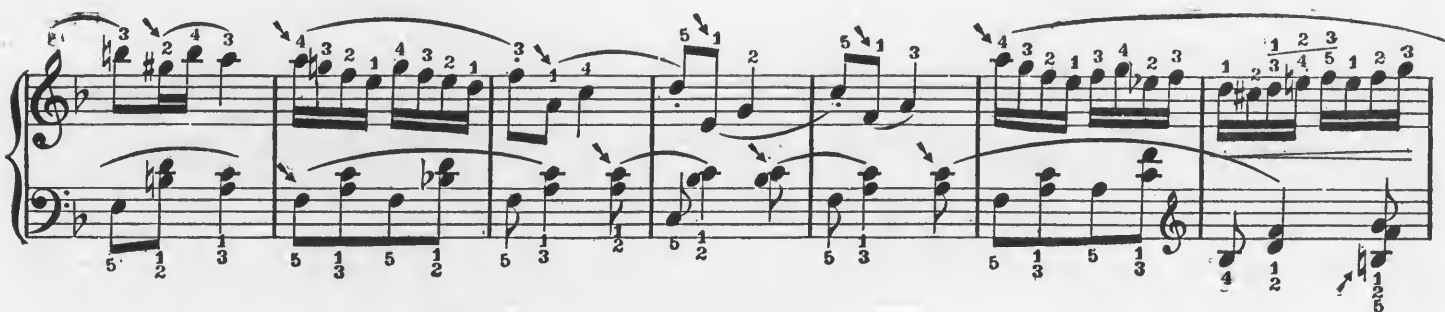
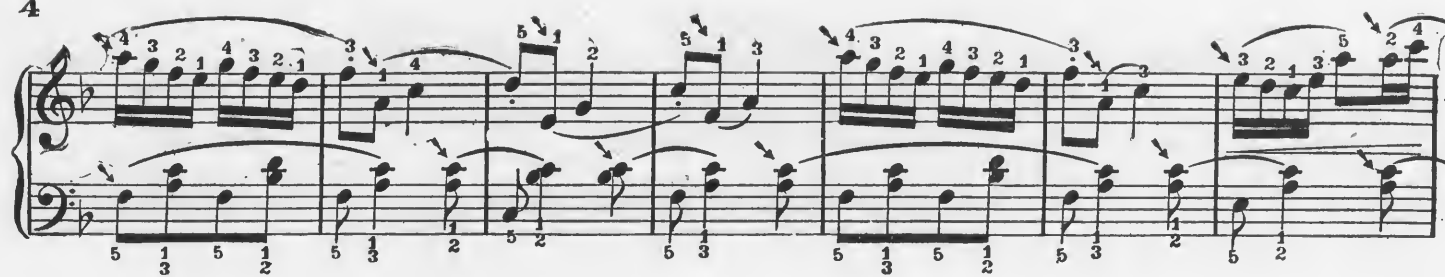
Carl Sidus, Op. 108.

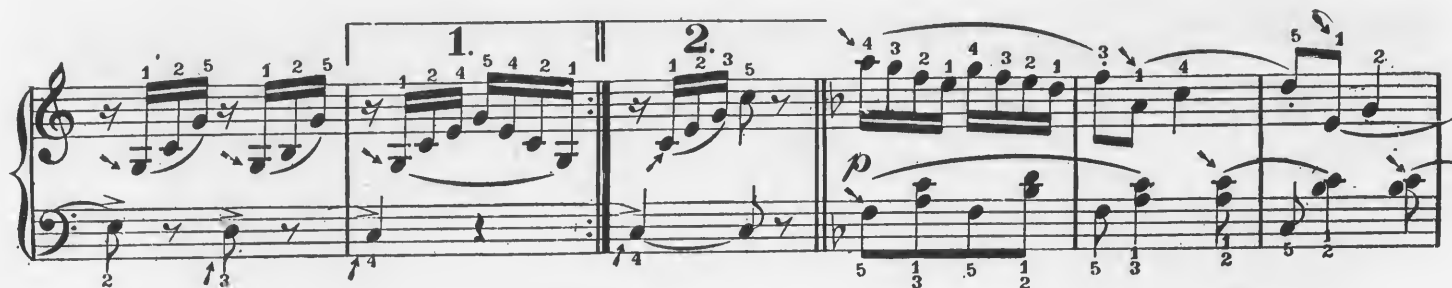
Allegretto ♩ — 108.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and slurs. Fingerings are indicated by numbers 1 through 5. Dynamics like 'cres.' (crescendo) and 'or' (optional) are present. The piece is in 2/4 time and features a key signature of one flat (B-flat). The notation is complex, with many slurs and fingerings, suggesting a technically demanding piece. The page number '878-3' is visible in the bottom right corner.

~Copyright_Kunkel Bros, 1886,~

878 - 3





Eolian Whispers.

Mazurka Caprice.

Charles Auchester Op. 31.

Allegretto ♩ — 132.

8

pp

ppp

simili.

simili.

Ped.

655-7 *Ped.*

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5

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, including fingerings (1, 2, 3, 4, 5) and a crescendo (*cres.*) marking. The left hand provides harmonic support with chords and single notes, also marked with a crescendo (*cres.*). Pedal points are indicated below the staff: Ped., Ped., Ped., *, Ped., Ped., *, Ped., Ped., *, Ped., *. The system concludes with a double bar line.

Second system of the piano score. Both hands play rapid sixteenth-note passages. The right hand includes fingerings (1, 2, 3, 4, 5) and a dashed line above the staff. The left hand is marked *pp* (pianissimo). The system ends with the instruction *simili.* (similar).

Third system of the piano score. The right hand continues with rapid sixteenth-note figures, marked *ppp* (pianississimo). The left hand features a melodic line with fingerings (1, 2, 3, 4, 5) and a dashed line. The system concludes with *simili.* and a *Ped.* (pedal) marking below the staff.

Fourth system of the piano score. The right hand has a melodic line with fingerings (1, 2, 3, 4, 5) and a dashed line. The left hand plays a melodic line with fingerings (1, 2, 3, 4, 5) and a dashed line. The system ends with a *Ped.* marking and a double bar line.

* **Pod.**

Ped.

* *Ped.*

* **Pod.**

[illegible]* *Ped.*

Ped.

 Ped.

* *Pod.*

* *Ped. Ped.*

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is for piano and features a melody in the right hand and accompaniment in the left hand. The key signature is one flat (B-flat major or D minor). The tempo is marked "Andante". The score includes various musical notations such as slurs, ties, and dynamic markings like "cres." and "Ped.". The piece is in 3/4 time and consists of 16 measures.

Ped.

Ped.

Pod. * *Pod.*

Pod. *

cantabile

7 Ped. * Ped. * Ped.

* Ped. * Ped. 655-7 * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

7 Pod.

* Pod.* Pod.

* Ped

* *Pod.* * *Pod.*
655

* *Pod.*

Pod.

***Pod.* Pod.**

1 1
* 2 3

* *P*

Pod.

dolce

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Cantabile

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. *

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. *

655 = 7

8 *Giocoso.*

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a melody with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. Pedal markings are placed below the bass staff: 'Ped.' followed by an asterisk, then 'Ped.', 'Ped.', an asterisk, 'Ped.', 'Ped.', an asterisk, 'Ped.', 'Ped.', an asterisk, 'Ped.', 'Ped.', an asterisk, and finally 'Ped.'.

The second system continues the musical piece. The treble staff features more complex melodic lines with some grace notes. The bass staff continues with a steady accompaniment. Pedal markings below the bass staff include: 'Ped.', 'Ped.', 'Ped.', an asterisk, 'Ped.', 'Ped.', an asterisk, 'Ped.', 'Ped.', and 'Ped.'.

The third system introduces a 'cres.' (crescendo) marking above the treble staff. The treble staff has a more active melody with many sixteenth notes. The bass staff has a simpler accompaniment. Pedal markings below the bass staff are: 'Ped.', an asterisk, 'Ped.', 'Ped.', an asterisk, 'Ped.', 'Ped.', an asterisk, and 'Ped. * Ped.'.

The fourth system features a 'ppp' (pianissimo) dynamic marking. The treble staff has a dense, flowing melody. The bass staff has a more active accompaniment. A 'Ped.' marking is located below the bass staff towards the end of the system.

The fifth system continues the piece with similar melodic and accompaniment patterns. A 'Ped.' marking is placed below the bass staff. The system concludes with a final chord and a 'v.' (fine) marking.

First system of musical notation. Treble and bass staves. Dynamics: *p*. Pedal markings: *Ped.*, ** Ped. Ped.*, ** Ped.*, ** Ped.*

Second system of musical notation. Treble and bass staves. Pedal markings: ** Ped. Ped.*, ** Ped.*, ** Ped.*, ** Ped.*

Third system of musical notation. Treble and bass staves. Dynamics: *cres.*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped. Ped.*

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *p*. Pedal markings: ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *pp*. Pedal markings: ** Ped.*. Page number: 655 - 7.

MAZURKA.

Inscribed to Adelaide Kunkel.

Louis Conrath.

Moderato. ♩ - 144.

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 144 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano), 'mf' (mezzo-forte), and 'rit.' (ritardando). Pedal points are indicated by 'Ped.' and asterisks. The score is signed 'Louis Conrath.' and is dedicated to 'Adelaide Kunkel.'.

a tempo.

Con anima.

mf

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). Bass staff contains a harmonic accompaniment. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). Bass staff contains a harmonic accompaniment. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. The tempo marking "Tempo I." is centered above the system.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). Bass staff contains a harmonic accompaniment. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). Bass staff contains a harmonic accompaniment. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. The tempo marking "a tempo." is centered above the system.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). Bass staff contains a harmonic accompaniment. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. The dynamic marking "mf" is centered above the system.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). Bass staff contains a harmonic accompaniment. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The piano part features a repeating bass line with chords and a melody in the right hand. The score includes various musical notations such as notes, rests, and fingerings. There are also performance instructions like "Ped." (pedal) and "Cresc." (crescendo) marked with a flower symbol. The score is divided into measures by vertical bar lines.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for piano in G major (one sharp) and 3/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. Fingerings are indicated by numbers 1-5. Pedal markings are placed below the bass staff: 'Ped.' with a flower symbol at the start of measures 1, 3, 5, 7, and 8; and 'P' with a flower symbol at the start of measure 4. Measure 6 includes a '2' below the bass staff, likely indicating a second ending or a specific fingering. The score concludes with a double bar line at the end of measure 8.

Musical score for "The Rose Tree" in G major, 2/4 time. The score consists of two systems, each with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 2/4. The score includes fingerings (1-4, 2-3, 3-1, etc.), slurs, and pedaling instructions marked with an asterisk and the word "Ped.".

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. Each measure is marked with a flower symbol and the word 'Ped.' (pedal). The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). The key signature is one sharp (F#), and the time signature is 3/4. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece concludes with a final measure in the second system.

Musical score for "The Swan" by Camille Saint-Saëns, Op. 20, No. 6. The score is in G major and 3/4 time. It features a piano introduction with a waltz-like melody in the right hand and a bass line in the left hand. The main melody is a graceful, flowing line in the right hand, often accompanied by a supporting bass line. The piece concludes with a final chord and a fermata.

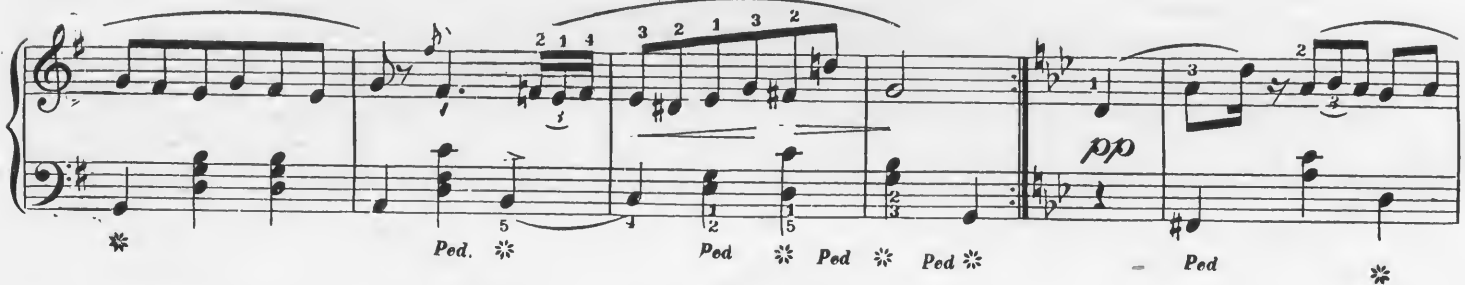
[illegible]



First system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 1, 3, 5, 1, 3, 5, 2, 3, 2, 1, 4. Bass staff has chords and fingerings 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. Dynamics include *mf* and *Ped.* with asterisks.



Second system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 3, 2, 1, 4, 4, 5, 1, 3, 2, 1, 4. Bass staff has chords and fingerings 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. Dynamics include *Ped.* with asterisks.



Third system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 2, 1, 4, 3, 2, 1, 3, 2, 3, 2, 1, 4. Bass staff has chords and fingerings 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. Dynamics include *pp* and *Ped.* with asterisks.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 1, 5, 1, 4, 3, 2, 2, 3, 2, 4, 3, 2. Bass staff has chords and fingerings 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. Dynamics include *Ped.* with asterisks.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 2, 3, 4, 3, 1, 3, 4, 3, 2, 3, 2, 1. Bass staff has chords and fingerings 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. Dynamics include *a tempo.*, *rit.*, *pp*, and *Ped.* with asterisks.



Sixth system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 1, 4, 3, 2, 2, 3, 4, 3, 2, 3, 4, 3, 2. Bass staff has chords and fingerings 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. Dynamics include *Con*, *mf*, and *Ped.* with asterisks.

anima.

ONWARD DARLING!

3

(AUF, ZUR FAHRT!)

Poem by H. Hartmann.

Moritz Moszkowski.

Moderato. ♩ - 100.

2. Hei, wie geht es flink und glatt,
1. Ab-schied schlägt die Glo-cke schon,

1. Hark, the clock! It sounds de-part!
2. Hey, how firm their seat re-mains,

The first system of the musical score is in 2/4 time, marked Moderato. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The music is in a 2/4 time signature. The first system of the musical score is in 2/4 time, marked Moderato. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The music is in a 2/4 time signature.

2. Wo das Glück die Zü-gel hat!
1. Drau-ssen klingt der Schel-len Ton,

Frost und Sturm und Blüth' und Mai Sie
Rap-pe stampft in Schnee und Eis; Des

1. Mer-ry sleigh-bells spright-ly start;
2. When For-tu-na guides the reins!

The second system of the musical score is in 2/4 time, marked Moderato. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The music is in a 2/4 time signature.

2. zie-hen wie im Traum vor-bei;
1. Him-mels Flo-cken tau-meln leis,

Hier ein Hü-gel, Kreu-ze dort,
Her-ze pocht und Au-ge glänzt,

1. great im-pa-tience paws the snow.
2. pass like emp-ty dreams a-way.

The third system of the musical score is in 2/4 time, marked Moderato. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The music is in a 2/4 time signature.

1456-5

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2. - Fal - be Blät - ter rau - schen fort, Hin - ten..... dehnt sich gött - lich hold Er -
 1. Stir - ne..... strah - let myrt - um - kränzt, Bräu - ti - gam mahnt weich und zart: Nun

1. Myr - tles do thy locks ca - ress; Pro - mise of a pa - ra - dise Is
 2. With - erd..... leaves and dust a - round, An - gels gra - cious hands un - fold The

2. inn - er - ung wie A - bend - gold. Wei - ter gehts in schnel - lem Trab
 1. auf; mein Mäd - chen, auf zur Fahrt! Nah dem ers - ten Mei - len - stein

1. writ - ten in thy lu - cid eyes: Near the mile - stone gray with age
 2. mem - o - ry, a hue of gold. Up the hill with stea - dy..... gait,


2. Hü - gel - an und steil berg..... ab, O - ben lags wie Son - nen - schein. Der
 1. Ragt ein Kirch - lein schlicht und..... klein; Ei - nes Pries - ters rei - ne Hand Sie

1. Tow'rs a tem - ple high a..... bove. There will this our pil - grim - age At -
 2. Down, the steps ac - cel - er - ate. On the top a crown of..... light, Be -

1. tain the.....sum_mits height or love. Hip huz _ za! the whip does crack!
2. low per _ haps a storm in sight. Lis - ten, how the whip does crack!

2. Wie die Step - pe öd' er - schallt! Bö - ser Sturm aus Nord - ens..... Haus Ver -


1. Wie die Step - pe wie - der - hallt! Sturm - wind schleu - dert Schnee uns..... zu Wir



1. How the steppesends ech - oes..... back! Snow is hurl'd by temp - est..... grim, But

2. How the steppesends ech - oes..... back! Bo - re - as comes fierce and..... grim, But

2. ei - nigt..... la - chen wir dich.....aus: ha! ha! ha! ha! ha! ha!.....!
1. la - chen.....glück - lich ich und.....du: ha! ha! ha! ha! ha! ha!.....!



1. you and..... I we laugh at..... him. Ha! ha! ha! ha! ha! ha!.....!
2. you and..... I we laugh at..... him " " " " " ".....!

2. Wir la - chen..... dich ver - ei - nigt aus

1. Wir la - chen..... glück - lich ich und du

1. But you and..... I we laugh at him;

2. But you and..... I we laugh at him.

Ped. * *Ped.* *

2. Wir la - chen dich ver - ei - nigt aus Wird es dun - kel um uns - her. Und

1. Wir la - chen glück - lich ich und du Rasch ge - schlos - sen war der Bund Wie

1. But you and I we laugh at him. Soon the tie is form'd for aye And

2. But you and I we laugh at him. Dark - ness may our path - way cross And

2. drück das Al - ter oft schon schwer,

1. spie - lend sprach das "Ja" der Mund

Schmie - gen wir uns Herz an Herz Und

Setz' dich, sprachst du zu mir fein; Jetzt

1. we are wed - ded one to day. On - ward dar - ling side by side, A

2. age bring to us many a loss; Hearts so true we fear no foe. And

2. la - chen ü - ber Noth und Schmerz.
1. gehts ins Le - ben frisch hin - ein.

Tra la
" "

tra la Wir
" " Es

1. long the path of life we glide.
2. laugh at grief and laugh at woe.

Tra la tra la A -
" " " " And

2. Schmie-gen eng ans Herz ans Herz Wir 1.

1. gehts ins Le - ben frisch hin - ein In's Le - ben frisch hin - ein

1. long the.....path of life we glide. A - long the path we glide.
2. laugh at.....grief and laugh at woe. And

2.

schmiegen Herz ans Herz Tra la.

laugh at grief and woe. Tra la.

1456-5

MAZURKA.

NOI.

T. L. Rickaby. Op.8.

Allegretto. - 126.

[illegible]

4 5 4 4 5 4 4 4 5

mf

Ped. * Ped. * Ped. * Ped. *

4 2 1 2 1 4 1 4 1 5 2 4 1 5 2 4 1

p

Ped. * Ped. * Ped. * Ped. * Ped.

3 2 1 3 4 5 3 4 2 3 3 3 3

f

Ped. * Ped. * Ped. *

3 2 1 3 4 5 2 4 2 3 3

Ped. * Ped. * Ped. * Ped. *

3 2 1 3 4 5 5 4 2 4

p *f*

Ped. * Ped. *

accel. - e - - cres.

3 3 3 3 5 rit. 3 5 3

f

34 - 2 Ped. * Ped. * Ped. *

VALENCIA.

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op.12. No 4.

Allegro comodo. ♩ 112.

Secondo.

The musical score is written for piano and bass. It begins with a forte (*f*) dynamic and a tempo marking of 'Allegro comodo' with a quarter note equal to 112 beats. The key signature has one flat (B-flat). The score includes several systems of music, each with a piano staff and a bass staff. Key features include:

- First system:** Starts with a forte (*f*) dynamic. The piano staff has a series of chords and single notes, while the bass staff has a simple accompaniment. Pedal marks (Ped.) are present.
- Second system:** Features a 'marcato' section in the piano staff. Dynamics include *f* and *ff*. The bass staff has a more active line with many notes. Pedal marks are frequent.
- Third system:** Includes a piano (*p*) section in the piano staff. Dynamics range from *p* to *ff*. The bass staff continues with a steady accompaniment.
- Fourth system:** Features a forte (*ff*) section. The piano staff has a series of chords. The bass staff has a simple accompaniment. Pedal marks are present.
- Fifth system:** Ends with a 'marcato assai' section. Dynamics include *f* and *rit.* (ritardando). The piece concludes with a 'Fine.' marking.

3

SPANISCHER TANZ.

Moritz Moszkowski. Op. 12. № 4.

Primo.

[illegible]

1402_4

Repeat from the beginning to Fine.

Primo.

5

The musical score consists of six systems of staves. The first system begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a forte (*f*) dynamic and includes fingerings (e.g., 2, 4, 5, 3, 2, 1, 2, 3, 4, 5) and pedaling instructions (Ped., *). The second system continues the melodic line with similar dynamics and fingerings. The third system introduces a fortissimo (*ff*) dynamic and a sforzando (*sfz*) marking, along with a dashed line indicating a repeat of 8 measures. The fourth system also features a *sfz* marking and a repeat of 8 measures. The fifth system continues the piece with various dynamics and fingerings. The sixth system concludes with a *risoluto. ff* marking and a final cadence. Pedaling instructions (Ped., *) are used throughout to indicate when to use the sustain pedal.

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THE GERMANIA THEATER.

St. Louis, in common with other American cities having a large population of German extraction, boasts the possession this year of a German theater. Its managers will allow, for the sake of argument, that New York, Chicago, Milwaukee and St. Louis have also the saving grace—in art matters—of a large German population, and they are inclined, as a matter of further concession, that Cincinnati can also, without violence to facts, be considered in that relation. But Messrs. George Heinemann and Ferdinand Welb, the Nestors of Western German dramatic art, are disposed to assume that the Germania Theater at Fourteenth and Locust Streets, in St. Louis, is at present the best equipped German theater in the United States; and, if the praises of the English press are any standard of measurement of importance, there is no gainsaying the fact that the Germania stock company has gained for itself a most enviable place in the esteem of that large and growing theater clientele in the city of St. Louis that knows where to spend its evenings when the attraction is of commanding importance and the prices are right.

It has been said of the Germania Theater that it moves in the forefront of the culture of the Mississippi Valley. It is certain that no theatrical organization has so impressed the non-German part of the St. Louis population. The support accorded the Heinemann-Welb aggregation of histrionic talent on the part of that thoughtful portion of the people of St. Louis who understand that the addition of any language to one's lingual stock and store is an advantage that cannot be measured by

ordinary standards, has been instantaneous. After many years of pioneer-work in this particular, Messrs. Heinemann & Welb are at last at the point whence they can discern a realizing sense on the part of their casual supporters that their endeavor has reached the moment of fruition—when they can at last honestly say that they have taught the amusement-loving people of St. Louis that German dramatic literature and German dramatic art rank as high as any other now at the disposal of the theater-going public, and that to ignore the same is to forego one of the choicest pleasures imaginable.

The company, consisting of Messrs. Rudolph, Horsky, Johannes Paulson, Adolph Teleky, George Heinemann, Ferdinand Welb, Gustav Hilmer, Oscar Hahn, A. Schliephack, Wilhelm Geiser, and Mesdames Leona Bergere, Luli Euler, Victoria Welb-Markham, Grethe Maertens, Alice Jackmann, Lili Altmann, Margarethe Neumann, Bertha Mesch, Marie Kliin, and many others, is a thoroughly representative organization in every particular, and the Germania Theater building is the completest in the city of St. Louis. The house, from stage to foyer, is modern throughout, and the uses to which it is put by other than German companies is the best proof of the correctness of this assertion.

The repertoire of the company embraces the best tragedies, comedies and folk-plays on the German boards, and the connections in Europe entered into by the management insure an uninterrupted succession of standard novelties.

In a word, the Germania Theater is the home of the higher culture of St. Louis, and it is the best endeavor of the present management to make it increasingly so.—RICHARD SPAMER.

POL PLANCON is one of the most famous singers now on the stage, and he owes much of his success to his having followed this bit of advice which Guonod once gave him: "Singers too often forget what they are singing about. Forget that you have a voice, speak your words, and think of what you are singing, and the voice will come with the expression of the words." In a recent talk with Mr. William Armstrong, Placon remarked: "In studying a song, I always begin with the words, getting the sense of them thoroughly fixed in my mind. The picture must be painted in the imagination before you can paint it in tone. Then I sing the music over, and later both music and words, thoughtfully working at each separate phrase until it is finished in a way that I feel I cannot improve upon."

THE Verdi monument to be erected in Milan will cost about \$100,000, a large part of which has already been collected. Rome and Busseto are also to have Verdi monuments, and a humble memorial to the great composer was erected a few weeks ago in the Italian summer resort, Montecatini, where he used to spend the warm months. Henry L. Mason, of Boston, is taking an active interest toward erecting a Verdi monument in this country.

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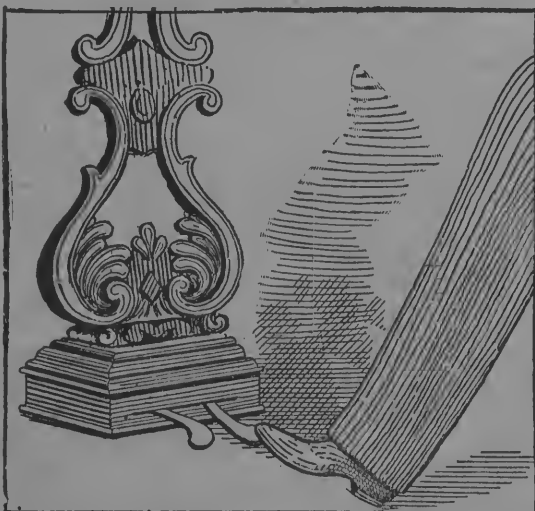
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